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JUNE 1, 1944

OCT 30 1944

THE Art digest



The Swimming Hole by Eakins. Lent by Fort Worth. See Page 7

THE NEWS MAGAZINE OF ART 25 CENTS

KNOEDLER

EAKINS

CENTENNIAL

14 East 57th Street

New York

MEMORIAL EXHIBITION

MAX LIEBERMANN

(1847 - 1935)

June - July

GALERIE ST. ETIENNE

46 West 57th Street

N. Y. C.

PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

No Dog Days in Gotham

TRANSPORTATION FACILITIES being available, this summer will be a profitable time for the art-hungry to visit New York City, for the exhibition schedules are even richer than in pre-war days. The current art season, aside from being the most successful since those halcyon times of the nineteen-twenties, is additionally peculiar in that it does not know when to stop. Tradition has it that the art season runs from October to May—when “everybody” is supposed to leave town or at least lose interest in art—but a glance through this issue of the *DIGEST* will show no let-up in the pace of exhibition activity.

Three of New York's major museums—the Metropolitan, the Modern and the Brooklyn—lead off, each putting its best foot forward, perhaps inspired by the basic reality of the times. The Metropolitan Museum has brought back its greatest treasures, in hiding since Pearl Harbor, and re-installed them with such intelligent planning that their true magnificence is for the first time apparent to the layman. From Mantegna to Rembrandt to Cézanne, here may be seen peak performances in the art of painting (see page 5). We who worried about the inactivity at the Metropolitan hasten to take it all back.

Showmanship has always been the chief asset of the Museum of Modern Art, even when it was wandering into the by-paths of faddish condescension, and the present exhibition, “Art In Progress,” is no exception in its presentation. But more than that, it contains a wealth of good art, borrowed from the widest sources and indicating what the Modern can do when it takes art seriously (see page 8). This, we feel, is the role the museum's directors should play more often.

Across the bridge, the Brooklyn Museum is presenting “America: 1744-1944,” a panorama of two hundred years of American living, showing “the accoutrements of the American of taste, education, and broad cultural curiosity and acquisitiveness” (to be reviewed next issue). Returning to Manhattan, the National Academy is holding a well-chosen exhibition of contemporary graphic art.

Most important of the dealer-sponsored shows is the Thomas Eakins Centennial at Knoedler's, a full-length review of this great American realist, built around the earlier Eakins exhibition at the Philadelphia Museum (see page 7 and the April 15 *DIGEST*). A few of the galleries, reluctant to defy convention, are closing, but the bulk are continuing to display some of the finest contemporary work.

Yes, New York this summer is an art mecca—even as Paris and London once were.

* * *

GOOD NEWS: It is not our place to question how it came about. We know only that we, and others who respect and love the art of our own land, are happy. For the trustees of the Whitney Museum have announced “the re-opening of the Museum to the public next September with a continuous program of exhibitions throughout the winter and spring season till June 1st, 1945.”

Five major shows are scheduled. The Whitney Annual

June 1, 1944

will, as usual, be divided into two sections, each running five weeks. The beginnings of the modern movement in this country, between 1908 and 1918, will be summed up in “Pioneers of Modern Art in the United States.” A Winslow Homer exhibition will open concurrently with the publication of the book on Homer by Lloyd Goodrich, research curator of the Whitney. A Louis M. Eilshemius exhibition, comprising 75 paintings, will pay memorial homage to the late, loquacious Mahatma.

Perhaps the pleadings of the artists have not fallen on deaf ears, and the Whitney Museum will be permitted by the Metropolitan to keep her independence—and value.

* * *

REPRODUCTION RIGHTS: Samuel Golden's open letter on the artist's reproduction rights in the last issue (page 16) struck a responsive chord with many artists—some of them, perhaps, victims of their own carelessness in protecting their works from indiscriminate reproduction. We urge that other artists read carefully Mr. Golden's considered and meaty article, and heed his constructive advice as insurance against future financial loss, such as came to Hovsep Pushman. Until a definite program has been established, Mr. Golden urges that the artist protect his interests by following these suggestions:

(1) Place a copyright mark with your name on every picture. (2) When you sell a picture indicate on your bill that you retain all reproduction rights. (3) Grant a separate license for any and every particular form of reproduction as it may be required.

* * *

CHANGING THE RULES: In the Readers Comment column Peggy Guggenheim, director of a gallery called Art of This Century, takes issue with Maude Riley's “Rejected Youth” story last issue. While she never quite makes her point, the core of Miss Guggenheim's complaint appears to be that, even though the age of youth was raised to 40, it was all entirely unnecessary—for the oldest of the hand-picked favorites was only 36. All of which is neither here nor there. Miss Riley recommended that the Salon would have dealt more fairly with the young entrants had Art of This Century done its own judging and held to the age limit announced to the press. Our argument is that you just do not change the rules after the game has begun.

* * *

ARTISTS FOR VICTORY: Going to press this time was complicated by the fact that the editor was serving on the jury of awards for the national competition sponsored by Pepsi-Cola through Artists for Victory. We know who won \$11,000 in prize money, but the ethics of the profession prohibit us telling. Watch for the July 1 number.

* * *

ONCE-A-MONTH: With this issue *THE ART DIGEST* goes on its regular summer schedule of appearing once-a-month, on the 1st, with the next mid-month date line being October 15. This is no war-time policy; it has been in effect 18 years. So please do not feel that you have missed your June 15 issue.

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THE READERS COMMENT

A Question of Age

SIR: The May 15th issue of THE ART DIGEST contained two widely divergent mis-statements, and I hope you will be so kind as to correct both of them.

On page 3, Peyton Boswell comments that he is reliably informed that "in order to admit certain favored 'youngsters' the age limit for 'young' was upped several years to include those who will never see 40 again." In her editorial, "Rejected Youth," on page 15, Maude Riley writes of the jury for the Spring Salon For Young Artists that "they even raised the age limit to 40 as they sat, in order to get 24 exhibits they liked."

It is perfectly true that, shortly after the announcement of the Spring Salon was published, I advanced the age limit to forty, but the jury had nothing to do with this. In reply to Mr. Boswell's comment about the inclusion of artists who will never see forty again, I must emphasize the fact that none of the 24 artists in the exhibition can possibly see 40 again because not one of them has seen 40 yet. The one artist over 35 whom the jury accepted for exhibition . . . is 36.

If Miss Riley is sincere about wishing to encourage youth, I think it was rather unfair to those artists on exhibition who are twenty, twenty-two and twenty-three or -four years of age that she gave them not even a passing glance in review. With few exceptions (like Picasso, who commenced experimenting with cubism when he was about 28) the work of very young artists is obviously derivative.

In mentioning two jurors' names for special criticism, Miss Riley creates the suspicion that her editorial was conceived for the purpose of attacking an institution which is not connected with Art of This Century.

—PEGGY GUGGENHEIM, *Art of This Century.*

Bogged in the Past

SIR: Congratulations to Maude Riley and the ART DIGEST. Your forthright and honest presentation of "Artists Under Forty" is commendable and deserves attention. This exhibition really should be called "Artists Under Peggy Guggenheim." In a way, the jurors are not all to blame. However, Miss Riley is justified when she says that they are unfit to judge the work of young artists.

Well, modern artists have learned a good old lesson. Certainly no one who is bogged down by the past, as is Miss Guggenheim, will ever be sympathetic to anything that is going to be made by Modern American painters.

—RALPH TOWER HILL, *Maspeth, N. Y.*

Correction

SIR: I note in your comments in the May 15 issue: "But the leaders of Britannica, which was bequeathed to the University of Chicago by Julius Rosenwald, president of Sears Roebuck, realize that art is not static."

This statement is an error. Mr. Rosenwald died on Jan. 6, 1932. He could not bequeath the Britannica to the University of Chicago as it was the property of Sears, Roebuck and Co. Furthermore, he did not have anything at all to do with the negotiations which were conducted between Sears, Roebuck and Co. and the University of Chicago, whereby the latter acquired the Britannica.

—LESSING J. ROSENWALD, *Jenkintown, Pa.*

Josephine Gibbs; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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JUNE 1 - 21

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The Art Digest

Maude Riley,
Associate Editor

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Assistant Editor

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The ART DIGEST

PEYTON BOSWELL, JR., Editor

June 1, 1944

Edna Marsh,
Advertising

Marcia Hopkins
Circulation

Rogers Bordley,
Foreign Editor



Mme. Charpentier and Children: AUGUSTE RENOIR



The Toilet: EDGAR DEGAS

Metropolitan Re-Installs Its Treasures in Attractive Settings

THE RETURN of the treasures of the Metropolitan Museum from their two-years' seclusion, and their impressive installation, forms a thrilling exhibition, to which the freshly decorated walls of varied hues and the co-relation of Schools and periods results in a magnificent display. In the some six-hundred pictures now shown, there are many additions to the museum's previous collections, through gifts, bequests and purchases. One might well say that "All the Blue Bonnets are over the Border," for the Bache Collection forms a loan exhibition, the bequests of George Blumenthal and Maitland F. Griggs are included and the Altman Collection has been moved from its usual quarters to take part in this ensemble. The different coloring of the walls is no small factor in the effectiveness of the exhibition, setting off the paintings with such marked felicity that many familiar canvases appear to possess new and resplendent qualities.

The arrangement of the exhibits, carried out by Harry B. Wehle, Curator of Paintings, differs widely from former hangings of these galleries. Diverging from the entrance hall and turning to the right are the works of the Northern Schools and the galleries containing the Altman and Bache Collections, mainly in chronological succession, while turning to the left are

the galleries devoted to the paintings of Southern Europe, Spain and Italy, again chronological for the most part. Both sections meet in the back row of galleries where French, English and American works of the late 18th and 19th centuries are hung.

The entrance hall itself contains some

Home to the Met

Opening night of the Metropolitan's Grand Re-Opening of 36 pictures galleries (a black-tie affair) was made still more pertinent by the advent of an air raid alert, sounded at 9:30 p. m. It was fear of the real thing back in February 1942 which drove the 15,000 works of art to the country, the estate of the late financier, Edward T. Stotesbury outside of Flemington, N. J. The elaborately-built Whitmarsh Hall, with its 104 rooms and 26 baths (called the Versailles of America), was encircled by high steel link fences and barbed wire, guarded by Metropolitan Museum guards and presided over by the Met's superintendent of buildings, William Chapman and his wife—who remained with the treasures until this Spring when the great trek homeward began. The two-way move, accomplished without damage to a single work, cost the Met close to a quarter of a million dollars.

of the museum's outstanding pictures of the Italian Renaissance, hung against blue-green walls that accentuate their character. This group includes the superb allegory, *Mars and Venus* by Veronese, with its beautiful arabesque of silvery patterns and opulent color—grandeur of design and fluency of painting. The famous altar piece, *Virgin Enthroned with Saints*, by Raphael and the superb Titian, *Venus and the Lute Player*. Further Renaissance works are shown in the adjoining gallery against dark red walls. Turning from this group, the Michael Friedsam Collection of Flemish and French primitives are displayed, including fine examples of work by Roger van der Weyden, Jan van Eyck and Jean Belle-gambe.

In the next gallery is the Altman Collection, already so well known and so deeply admired that comment seems superfluous. Yet the splendor of *The Pilgrims of Emmaus* by Velasquez is so noticeable after a recent cleaning that what once seemed a rather perfunctory work becomes an amazing example of sound modeling, rich color and inner significance. Both early and mature works of Rembrandt are shown here, none more impressive than the artist's self-portrait, a broken, old man at fifty-four harassed by poverty and misfortune despite his being the etcher of all times and one of the greatest



painters of the world. *Old Woman Cutting Her Nails*, also by Rembrandt, is a concrete figure with an universal significance. It is no old woman, but all old age, decrepitude, and physical decay sculptured with its piled-up pigment into an elementary grandeur. The sparkling conversation piece, *Lady Playing the Theorbo*, by Terborch. *Philip IV of Spain* by Velasquez and *Portrait of a Young Man* by Antonello da Messina, of amazing vitality and rich color, are other high spots of the Altman Collection.

More Dutch paintings fill the next two galleries which lead into a large room whose pale blue walls serve as a foil for the vigorous brush of Rubens—*Wolf and Fox Hunt* with its big, progressive rhythms and its coherence of design in line and mass; the glowing allegory of *Venus and Adonis*; a recent acquisition, *Triumphal Entry of Henri IV into Paris*, the lusty monarch, who thought Paris "was worth a mass"; and a recent purchase never before shown, *Atalanta and Meleager*, in which the Florentine problems of mass, movement, and space composition are solved and enhanced with the splendor of Venetian color.

The Bache Collection of sixty-three masterpieces follows in three galleries, reaching from the Renaissance down through the 18th century in England. Holbein's *King Edward VI, When Prince of Wales* and Goya's adorable painting of a child with restive cats, *Don Manuel Osorio*, have long been favorites of the public. The portrait of *Robert Rich, Earl of Warwick*, by Van Dyck, displays the power of this artist to invest his subject with an air of breeding and refinement that seems to correspond with an inward fineness and dignity of nature. The fascinating *Madonna and Child* by Crivelli and Watteau's *French Comedians* are other high spots of a brilliant grouping.

Two further galleries in this section contain Flemish and German paintings of the Middle Ages, including the two wings of an altar piece, *The Crucifixion* and *Last Judgment* by Hubert Van Eyck.

Varying the peregrination and turning to the left from the entrance gallery, a room of Venetian paintings hung against pale blue walls is one of the many rewarding features of the great exhibition—Tiepolo, Canaletto, Guardi, Bellotto are shown here at high points of their achievement.

The remarkable collection of Spanish paintings comes next, hung on soft red walls—El Greco's magnificent canvas, *View of Toledo*, and his *Nativity*, with its lambent figures and suffusion of ecstatic religious emotion; Goya's *Don Sebastian Perez* a marvellous record of objective fact—the figure set against the illumination of the canvas possessing solidity and vitality, a bodily gesture that confirms the vivacious eyes and the handsome rather sensuous face. Other compelling works by Goya, Velasquez, Zurbaran are here and beyond, a gallery of Italian primi-

[Please turn to page 26]

TOP LEFT—*Adoration of the Shepherds* by Andrea Mantegna. CENTER—*Toilet of Bathsheba* by Rembrandt. LOWER LEFT—*The Harvesters* by Pieter Breughel.



Arcadia: EAKINS. Lent by Lloyd Goodrich



Home Scene (1871): THOMAS EAKINS

New York Views Art of Eakins in Comprehensive Exhibition

AN EXHIBITION of paintings by Thomas Eakins, at the Knoedler Galleries, following the Centennial Exhibition of his works at the Philadelphia Museum (April 15 *Digest*), emphasizes the importance of this artist—an importance little realized in his own day. Eakins, like Melchizedek, had “no generation,” for he appears to have been little influenced by anyone and in turn, although a great teacher, had few successes who could be said to reflect his influence. Yet, while he seems to stand apart from the continuity of our art history, he was thoroughly American, penetrating the character of the life about him and yielding to conventions, such as that of representing the nude, although such prudery did not conform to his own convictions.

After his early studies at the Penn-

sylvania Academy, supplemented by attending courses at the Jefferson Medical College, where Eakins underwent the disciplined training of a medical student, he continued his art education in Paris under Gerôme and later studied in Spain, where he discovered a profound sympathy with the realism of Velasquez. Yet from these varied sources he developed a completely personal expression, both austere and powerful. Some study of sculpture at the *Beaux Arts*, in Paris, intensified his natural predilection for sound form and sculptural solidity. His naturalism was never superficial description, but a probing into the essential character of his subject, imbuing it with intense vitality. Eakins was a realist, regarding objective truth and structural veracity as of first importance in his work,

yet through them finally arriving at a remarkable synthesis of humanity. His austerity and detached intellectual viewpoint appeared to give him a power of penetration into the truth of his subject matter.

How thoroughly American Eakins was, is apparent here in his use of contemporary material to which he gave the significance of its own time and place. His love of outdoor life, his delight in music, the portraits of his little circle of intimates all attest this interest in the world about him. Hunting, swimming, boating and later the prize ring appear on these canvases, as they did in his experience.

The nude figure was counter to the Puritanical standards of Eakins' day which could not tolerate even the cold purity of the *Greek Slave* by Hiram Powers. In *The Swimming Hole*, showing a group of youths and men swimming, diving, lying on the rocks, his knowledge of the structure of the body and its fine muscular co-ordinations is displayed. The beauty of these figures and of the charming landscape against which they are set strikes a lyric note seldom found in his work. In a few canvases, such as *Arcadia*, Eakins gives idyllic interpretation to a semi-nude in full light against a lushness of greens, but he soon abandoned this theme. In *William Rush Carving his Allegorical Figure*, he painted his only important nude, modeling the standing figure like a sculptor and imbuing it with subtle patterns of bodily rhythms.

Eakins turned finally to portraiture, in which he sought not so much for photographic likeness as a revelation of personality in which bodily gesture conformed with mental habit. He liked to place his sitters in the familiar background of their lives, emphasizing their individual tastes and the environment that to some degree had molded them. In his paintings of rowing or the

[Please turn to page 27]

The Village, an oil painting by the Woodstock artist, Charles Rosen, N.A., was presented last month to the Witte Memorial Museum by a group of San Antonio citizens known as the Friends of Art. Mr. Rosen is the director of the San Antonio Art Institute and was formerly director of the Museum School of Art in that city.



June 1, 1944



The River: P.V.T. O. LOUIS GUGLIELMI



Odalisque with Tambourine: HENRI-MATISSE

"Art in Progress" Brilliant Show at the Museum of Modern Art

WITH the opening on Tuesday evening, May 23, of its 15th Anniversary exhibition, *Art in Progress*, the Museum of Modern Art stepped forward with a thoroughgoing exhibition involving the whole house and representing the eight departments into which its activities are divided.

Whether the "progress" it advertises is just a re-declaration of the Museum's concern with "modern" exemplifications in the arts, or a roll of drums announcing the latest department addition—that of Industrial Design; or whether the word carries a still broader inference and refers to the Museum's own

growth during the 15 years of its existence, was not clarified. But this we can say of the exhibition: that somehow, subtly, within the full-house exposition of art and its collaterals, the Modern seems to have recaptured the spirit of the original idea upon which it was founded. There is dignity and rightness in the quiet arrangements that progress easily from room to room and from floor to floor of this Anniversary Show.

There is a small section devoted to posters of many lands chosen, apparently, for the impact of the message involved, as well as for the artistry of

color and design in many of them. A comprehensive photography section follows, reaching back to Brady and Muybridge and dealing with Steiglitz, Strand, Weston, Adams, and coming on to other pioneers in subject matter for the camera. There seems no limit to the new ground that will be broken in this branch of picture-making as science becomes more and more the hand maiden of the artist in the art of photography. Architecture, subtitled, "Built in U.S.A., 1932-1944" shows, by photograph and model, 47 buildings and building groups erected in 14 states, sharing the third floor with the latest

Blonde Negress (1926): BRANCUSI



Interior (1875): DEGAS. Lent by Lt. Henry P. McIlhenny



developments in Industrial Design. Laminated wood, plastics and bakelite are put to revolutionary uses and constructions. Dance and Theatre Design, a growing department, is generously aired.

Paintings and Prints

The Painting, Print and Sculpture section is, of course, the heart and breath of the exhibition. It is here (2nd floor and garden) that one may take the pulse of the affair. Actually, there are not a great many pictures and sculptures included. Not nearly so many as composed the two theme shows of American painting held during the last two seasons, nor the 1942 international group show of "20th Century Portraits" which numbered 263 items. But the very restraint exercised in selecting these sections composes a large part of the dignity we remark with gratitude. If part of the Modern's intentions was to take its own measure at this time, we are indeed reassured to find modesty a conscious part of its reflections.

This is a beautiful show which says the most with fewest pictures that can be said on the subject of 19th and 20th century painting and sculpture. Understatement is sometimes the most effective way of dealing with a colossal subject. To understate in New York City is probably a difficult thing to do. For there is, of course, no limit to the available material that could have been borrowed. And the audience to which the show is addressed is probably the most knowing in matters of the arts that could be assembled today in all the world. The Museum itself can hardly be any more conscious of what else there is along the lines of the show's design than many of the visitors.

They Borrowed Widely

The exhibition is composed largely of loans, the Museum having withheld the bulk of its permanent collection for a planned exhibition in the Fall. Institutions, museums, dealers and private sources were drawn upon and in most cases, the directors obtained "key" pieces by the acknowledged giants of last century, and an interesting representation of the work of artists living today.

Although inclusion of work by living artists is severely limited, disappointed artists (whose work might well have been included) should find real solace in the realization that the Museum of Modern Art has, this time, treated American art on an even basis with French, Mexican and German, hanging all together in natural progression as they flow one into the other. And this, in itself, is a great stride forward in the careers of all American artists and a point of progress for the Modern—one which they certainly had to take, ere long.

The exhibition commences with Ryder, Homer, Eakins; the little-celebrated Martin Heade and William Harnett; Whistler, Cassatt, and then into the French—skipping the Impressionists except for Renoir and the pointillist Seurat, by whom are two pictures apiece. This really handsome room contains two very different Degas examples, two Cézannes (from Lewisohn and Stephen Clark collections), a Gauguin Brittany landscape and the much



Two Tahitian Women: PAUL GAUGUIN (1848-1895)
Lent by William Church Osborn to Art in Progress Show

admired *Two Tahitian Girls* (owned by William Church Osborn, president of the Metropolitan Museum); two Vuillards, one Bonnard, and Picasso's *Woman Ironing*, 1904.

Van Gogh's *L'Arlesienne* and his *Starry Night* (the Modern's own picture) come next. Rousseau's most ambitious jungle picture, *The Dream*; Matisse's most wonderful *Odalisque* (small but brilliantly painted in every part) and a Matisse interior of sparse but elegant lines, *The Window*, owned by Detroit Institute of Arts. Interesting examples of Modigliani, Soutine, Derain, Utrillo; two fine Stations of the Cross by Rouault and his *Old Clown*, belonging to Edward G. Robinson.

The Germans Kokoschka, Kandinsky, Kirchner, Beckmann (his big triptych, *Temptation*), the Mexicans Orozco, Rivera, Siquieros, Tamayo, Goitia; the Americans Weber, Jack Levine, Avery, Hartley, Spencer, Guglielmi, Stella, Demuth, etc., blend in rooms that somewhat group expressionist, abstract and emotional arts, from the easels of artists of no matter what nation.

None Too Big

Many very large pictures are included. There is Leger's 72" x 99" abstraction, the impressive *Le Grand Dégénération*, belonging to the Modern; and de la Fresnaye's equally big canvas, *The Conquest of the Air*, which I have always found quite oversized for its content. Stella's *Brooklyn Bridge*, 85"

x 75", belonging to Yale, on the other hand, uses its square footage to the hilt to express the grandeur of steel construction. Matta, too, makes remarkable use of his 7,623 square inches in his most ambitious and successful painting to date, the new *Le Vertige d'Eros*. Two interesting examples of Klee, two of Chirico, and one most unusual Ernst were selected; Tchelitchev's *Hide and Seek*, Dali's *Impression of Africa*, Peter Blume's *Eternal City*, Stuart Davis's *Report from Rockport*, Chagall's *I and the Village*, Kuniyoshi's *Upside Down Table and Mask*, all well-known and typical examples.

The print section is brief, but impressive, containing subjects by Rouault, Picasso, Klee, Munch, Nolde, Kollwitz, Gropper, Bellows, Hayter, Lautrec, Hart.

The Sculpture Section

Gaston Lachaise's 6-foot bronze *Woman*, belonging to the Whitney, announces the sculpture section. The first of the two rooms of sculpture is one of the most breath-takingly beautiful assemblages I have seen; over-life-size figures by Despiau and Lehmbruck, torso by Maillol, Zorach's handsome black granite *Head of Christ*, Epstein's rugged bronze version of *George Bernard Shaw*, Flannagan's *Ram*, Barlach's *Man Drawing a Sword*, Despiau's tender plaster of a *Little Peasant Girl*, and several smaller pieces. The second room contains abstractions by Archipenko, Brancusi, Gabo, Arp, Moore, Giacometti,



Flax Spinners (1886): MAX LIEBERMANN

Max Liebermann in Memorial Exhibition

THE GALERIE ST. ETIENNE will bring its season to a close with an exhibition from June 11 to the end of the month of the paintings of Max Liebermann, German artist who died in 1935 in Berlin, where he had lived most of his life.

The sad story which has become inseparable from the name of this painter is rehearsed by Thomas Mann in a foreword accompanying the exhibition. The foreword was written in 1937 for a memorial exhibition held in Vienna but it was not published at that time, due to the political tension existing between Germany and Austria. It is understandable that discretion prevented the publication of this excerpt from Mann's essay:

"The present rulers of Germany have deemed it fit to send that certain letter forbidding 'any artistic activity' to the dying old gentleman who was one of the greatest painters Germany ever had. It certainly was not their greatest misdeed but one of the most unforgettable. The history of art and humanity will transmit this act of venomous brutality for a long time to come, together with the fact that a memorial exhibition of Liebermann's great work, which had been planned for Berlin, was forbidden. Now Vienna proudly presents the great memorial show. This cultural deed in the spirit of European tradition is a privilege of Austria's liberty." (A liberty which lasted only a few months.)

This week we learned that Liebermann's widow, nearing 80, took her own life rather than be transported to Poland.

The paintings composing the present exhibition were gathered from collections in the United States by Dr. Otto Kallir, who held the exhibition in Vienna and who now directs the St. Etienne.

There is certainly nothing of a controversial or "decadent" nature in the quiet, almost loving subjects of this painter. Early works deal with genre subjects—figures seated on benches before an almshouse in Leyden in full summertime; a kindergarten in session; a sewing class in crisp starched bonnets; net menders seated on the ground in the Dutch low country where Liebermann spent several years.

His *Flax Spinners*, which we reproduce, painted in 1886, is one of the earliest shown and it predated the impressionist sallies which came into his work about 1905. But in *Flax Spinners* we find magical description of space and air for which Liebermann had unusual talent, although it was achieved with browns and blacks.

Later use of clear spectrum colors is seen in a *Cabbage Field* and in a study of his little granddaughter strolling with her nurse on sun-splotched grass.

There is much variety in this exhibition and occasional daring: the composition of a *Hunter* with pack of spaniels, a square canvas with its movement carried by diagonals; the *Kindergarten*, heavily shadowed and closely massed, the most emotional painting shown. The self portrait is a seriously studied canvas and gives pungency to the exhibition of a talent not too well known on this side of the waters.—M. R.



Self Portrait (1921): LIEBERMANN

In the Deep South

THE DALLAS MUSEUM is playing host until June 4 to the Southern States Art League which displays ninety-six paintings, sculptures and prints in its 24th Annual Exhibition.

Many prizes have been given, as usual, and selections made for the circuit exhibition which always follows the original showing.

The two major prizes went to: William Hollingsworth, Jr. of Jackson, Miss., whose painting, *Ah, the Mystery of the Southern Night* won the \$100 Rhodes S. Baker Memorial Award, and to Dickson Reeder of Fort Worth who took the \$100 Wynn prize for best painting for his oil, *The Dispute*.

Helen Ramsey of Sarasota, Fla., took the Dallas Museum's \$50 War Bond with a head in cast stone, *Hoseah*; Edward Bearden of Dallas won the \$25 Dwelle prize for a watercolor, *Mill Pond and Log Ramp*. Mimi Murphey of Albuquerque won the \$10 McClung prize for a wood carving, *Tristezza*; Helen Lotterhos of Jackson, Miss., won the \$10 Shorter prize for an oil, *Some Things on a Table*. A mezzotint etching by Coreen Mary Spellman of Denton and an aquatint by Bertha Landers of Dallas both won \$10 (Page and Glenn prizes); the Dallas Print Society prize was taken by Jay McVicker, U.S.N.R.

Two purchase prizes, the George T. Lee Prize of \$50 for a watercolor and the Lila May Chapman \$25 prize for an acid-bitten etching will be announced later. Judges in the 24th Annual were: Oscar B. Jacobson, head of the art department of the University of Oklahoma; Edmund Kinzinger, head of the Baylor University art department, and Miss Allie Tennant, Dallas artist.

The Dallas *Morning News*, Patricia Peck reporting, found this year's show below the usual standards of the League. "The South did not have very much to paint about this year and did not paint it very well," she wrote. "The oils are disappointing; the watercolors and prints are the most worthwhile; all the sculpture is good." Miss Peck seemed to approve the prize winners and made favorable mention also of paintings by Greta Matson, Gene Alder Walker, Emily Guthrie; prints by Doel Reed, Morris Henry Hobbs, John Taylor Arms, Jerry Bywaters (Director of the Museum), Bertha Landers, Merritt Mauzey, Coreen Mary Spellman, Polly Knipp Hill and John Pass; and watercolors by Clyde Clack, Reuben Gambrell, Artine Smith. Among the sculptures, a small section "but good," Miss Peck again approved the prizewinners and added mention of Rai Murray's *Woman* in mahogany and her ceramic *Kittens*.

Boston Art Out of Hiding

The Boston Museum announced on May 14, with the opening of a special exhibition of 20 of its finest paintings in Lawrence Hall, Williams College, that it was Williams that housed the Museum's art treasures for three months after Pearl Harbor. The exhibition is a gesture of gratitude to the College for caring for 15,000 works of art in fire-proof, air-conditioned structures on the campus, when it was considered unsafe for them to remain in Boston.

With Native Flavor

THE JOHN LEVY GALLERIES have put on an exhibition, *America in the 19th Century*, which is intended to reflect, principally through genre paintings, the character of American life at that period.

Eastman Johnson is the largest contributor, showing sap gatherers, cranberry pickers and other rural types. It is always remarkable that an artist who once shared a studio with Leutze, in Dusseldorf, escaped the aridity and monotony of that painter's style, for Johnson's work is lively and highly personal. There is always freshness in his scenes, a sense of atmosphere and movement, while in many of the figures such as those of *Spinning Yarns* and *Whittling*, there is distinction in the characterization of the two men. His paintings are not mere story telling, but pictures, soundly constructed and rich in luminous color. *Cranberry Pickers in Nantucket* reveals the later freedom of brushwork and play of light and shadow which brought his work close to impressionism.

King of the Montauks, by E. L. Henry, showing an Indian driving across the dunes in a dilapidated wagon drawn by a shambling horse, indicates a firsthand knowledge of the subject matter, but escapes the meticulous realism of detail, often found in his work. In *The Clock Doctor*, by Enoch Wood Perry, anecdote is submerged in the distinctive modeling of the old man's head and the interesting design.

Other artists included are Francis W. Edmonds, Henry Sandham, George Lambdin, Arthur Tait, J. G. Brown, William Ranney, John Carlin, Charles F. Blauvelt, J. Chapman—most of them little known painters who have succeeded in presenting a veracious record of American life of great simplicity and vitality that conveys a convincing native flavor.

—MARGARET BREUNING.



The Skull: SAMUEL ROSENBERG

The Radiant Color of Samuel Rosenberg

PAINTINGS by Samuel Rosenberg are on view at the galleries of the Associated American Artists. Rosenberg, Assistant Professor of Art at the Carnegie Institute of Technology, has received every major award given to artists of Pittsburgh and has been represented not only in seven Carnegie shows, but in numerous National groups, yet holds here his first one-man showing in New York.

The first impression of Rosenberg's work is of sumptuous color, color that seems to radiate splendor from the canvases, yet has not a wide chromatic

range, confined principally to luscious reds and plangent greens. In all the work the brushing is vigorous, conveying a sense of substance and tactile values to the canvases.

The organization of these paintings is excellent, even the emotional undercurrent felt in their subject matter and vehemence of presentment does not often impair the soundness and solidity of the able designs. Interest in form, however, is not apparent; in one of the most effective canvases, *The Skull*, a man gazing in an "Alas, poor Yorick" manner at a skull before him, is especially skillful in its coherence of design, but leaves much to be desired in the modeling of the figure.

The majority of the subjects possess a tragic undertone, such as *Some Have Meat*, *Whither, Bread, False Gods*, which is poignant. Occasionally, there is confusion in the clash of big rhythms that bring intensity, but no clarity to the development of the idea.

—MARGARET BREUNING.

The Sap Gatherers: EASTMAN JOHNSON. At John Levy's to June 9



Evelyn Marie Stuart Says:

Many Modernists strike me as being watercolor painters with megalomania or still-life painters with delusions of grandeur. When any painter reduces the range of oils to chalky whites and pastel shades, while limiting modeling and overlooking tonality, one suspects him of being a watercolorist gone wrong. The distinctive characteristic of oils as a medium is their almost limitless capacity for simulation and their vast range of hue and tone. Painting in oils is like playing the pipe-organ—one must be able to pull out all the stops. If you want to play with one or only a few fingers, it is better to choose the mandolin as your instrument.



ABOVE—*Self Portrait*, lithograph by Leon Kroll

BELOW—*New Year's Eve*, lithograph by Marion Greenwood



Prints at the Academy

THERE is nothing very startling to be seen in the graphic arts section of the 118th annual of the National Academy. As is fitting, proper, and to be expected, the exhibition is marked by technical proficiency, sound craftsmanship, considerable variety in subject and treatment that leans toward the conservative side. (Annual goes thru June 24.)

The print committee states that "In the assembling and selection of this exhibition every effort has been made to render it as comprehensive and representative as possible. Those entrusted with this work recognize no distinction between artists who manifest in their creations seriousness of feeling and sincerity of expression, and no stress has been laid upon work of any particular school of thought. The responsibility of passing on the work of their fellows is . . . a grave one, and they have subordinated their own personal views to make the exhibition truly representative of all that is best in contemporary graphic art."

One indication of the success of the Committee in accomplishing its aims is the fact that almost four-fifths of the work selected for showing by academician-jurors Victoria Hutson Huntley, Ernest D. Roth and John Taylor Arms is by non-academicians. Fourteen graphic media, from aquatints to zinc block prints, are represented in this showing of 224 works (selected from more than 2,000 entries) and are well presented in two large galleries.

It certainly isn't news that such outstanding graphic craftsmen as John Taylor Arms, Stow Wengenroth, Ogden Pleissner, Kerr Eby, Rockwell Kent and Luigi Lucioni are represented by highly competent work. Robert van Neumann and Gordon Grant contribute outstanding seascapes; the former with *Trapnet Fishing on the Great Lakes*, strongly designed with straining figures, the latter with *Deep Sea Larder*, a composition of a fishing dory encircled by gulls.

Though comparatively small, the more "modern" section is of high quality. Lionel Feininger's delicate drawing *Paris*, and S. W. Hayter's abstract *Flight* are excellent. L. Gross-Bettelheimer contrives a compelling lithograph, *Fascism*, with a semi-abstract pattern of robot-like figures in gas masks. There is just a touch of surrealism in Vera Andrus' still life, *Sea Mementos*. Telling war and social comment is contained in Eugene Higgins' *Bewildered*, with four generations of homeless refugees before a backdrop of war, in Leonard Pytlak's dramatic sweat shop scene, *Made to Order*, and in Caroline Durieux' satirical *Exit*. Fiske Boyd shows *Susannah*—through a large keyhole.

Used in a broad sense the word romantic might apply to Theodore Brenson's charming *Baroque Carriage*, Reynold H. Weidnaar's eerie landscape entitled *Silas Marner*, and Cpl. Nicholas Comito's moody *Moonlight*.

It is impossible to list even a fraction of the work deserving comment for one reason or another, but for the sake of indicating the diversity of the show we will note Mahonri Young's tense, lithe *Study of a Boxer*; horses and a colt in *Spring* by Phil Paradise, Howard Cook's dark, strong and accurate *Jungle Ration*, *The Peasants* by T/Sgt. Mitchell Siporin, *The Entombment* by Carl E. Pickhardt, and Marion Greenwood's Harlem version of *New Year's Eve*. Character is much in evidence in Leon Kroll's self portrait, *My Mother* by A. Z. Kruse, *Unwanted* by Joseph Margulies, and *Three Men* by G. Renouard.—J. G.

Iranian Institute Opens

The Iranian Institute, at 9 East 89th, has put on view through the Summer, several hundred art objects belonging to its members. The exhibition of Persian, Turkish, Indonese, Chinese sculptures, carpets, faience, miniature paintings and objects provide opportunity for the comparative study of the arts of these ancient countries.

The Art Digest

Pre-Columbian

THE WAKEFIELD GALLERY, New York, has assembled from several collectors and from the archives of the Museum of Natural History, a most impressive collection of Pre-Columbian stone sculpture. Some are utilitarian objects, although it takes the most learned researchers to name the use given to many odd stone shapes. Some of the smallest carvings, jadeite necklaces, and gold cutouts, are displayed in cases. Others are ranged along bookshelves, and the larger vessels and figures, heads, animals, have been placed in the gallery below stairs.

It is not often that stone carvings of Mexico and Costa Rica are isolated for study (outside certain museums, such as the Natural History) and this, in itself, is a service that should be appreciated by sculptors. For it is they, of all people, who will derive most from this showing.

One cannot help viewing many of the large figures of this exhibition in relation to sculpture of the present day. One Costa Rican *Figure* carved from lava, another of Aztec origin, and a torso of a *Goddess* from Huastec, have close relationship to certain of the more profound, or architectural, sculptures by American artists working today in what we call the modern manner. The artists who worked "before Columbus," however, expressed often a greater profundity of feeling, a spiritual agelessness, and again a god-like aloofness (see *Corn Goddess* and a "small fry" from Costa Rica), not known in our self-conscious age.

The cultures represented in the exhibition are: the Guerrero, the Indian and Mestizos State of Mexico's Pacific coast, which is ridged through by the Sierra Madre del Sur mountains; the Huastec, a people who dwell on the Atlantic coast of Mexico and are offshoots of the great Mayan family of Yucatan and Guatemala; as well as the better-known cultures of the Aztec, Toltec, Oaxaca States and of Costa Rica, Vera Cruz, Brazil and Guatemala.

Many of the pieces are for sale, some of them belonging to the artists, John Graham, Henry Schnakenberg, and to Frank Crowninshield. The prices put upon these stone survivals of pre-invasion America, range from \$100 to \$900, one of the most costly being a green stone axehead, entirely undecorated. Ranging around \$150 are several handsome pieces good for a few thousand more years of outdoor exposure. The exhibition goes through June 5.

—M. R.

Rubin Shown in California

Paintings of Palestine and other matters by the Palestinian artist, Rubin, who lives now in New York, are shown, until June 17, at the Dalzell Hatfield Galleries in Los Angeles.

Rubin's richly colored still lifes, flower pieces and figure subjects are praised by Arthur Millier as better than his landscapes. "Form is more precisely fixed and colors are used less to create atmosphere and more for their own joyous effects of harmony and contrast. Color is Rubin's vehicle," the critic said.

June 1, 1944



Adoration of the Kings: JACOB CORNELISZ (1470-1533)

Early Dutch Master Bought by Detroit

THE DETROIT INSTITUTE of Arts has added an *Adoration of the Kings* by Jacob Cornelisz to its already notable collection of Flemish and Dutch Primitives. Cornelisz, founder of the Amsterdam school of painting in the early 16th century, may be said to have been responsible to a considerable degree for the subsequent development of portraiture in that city, and during his time held a position comparable to that of Lucas at Leiden. He painted several pictures on the theme of the Adoration of the Kings, the ones in the former Stillwell collection in New York and in the Kaufmann collection in Berlin being well known. Detroit's acquisition, the largest and most beautiful, was executed in 1512.

The Institute states that the canvas "shows the interest of the late Gothic Baroque painters in a rich movement of masses and a complicated pattern in the design of the draperies. Characteristically Dutch are the homelike bourgeois types of the Virgin and the Kings, and the deep brown color scheme from which a light red and orange stand out in the costumes. The hard, forceful outlines of the figures speak for the connection of Jacob Cornelisz with the art of woodcut, of which he was a great master."

The painting, which was shown in

an exhibition of Dutch paintings in Detroit in February, was purchased through the Koetsier Galleries in New York.

Peter Miller Shows Her Art

Peter Miller, whose paintings are on view at the Julien Levy Gallery, has attempted one of the most difficult of undertakings, that of the expression of a racial ideology completely removed from that of the artist. Exactly what this difficult performance of translation of fantasy and symbolism would have been without the influence of Miro would be impossible to decide, for so many suggestions of his work are to be felt in most of Miss Miller's canvases. Quite naturally, Indian ceremonial and myths lend themselves to her type of pictorial fantasy, so that many of these paintings are not only provocative, but highly successful—such as *Men, Birds and Beasts* or *Undersea Storm*.

Color is a particular asset in Miss Miller's work, accentuating the linear patterns and giving congruity to designs, in a wide chromatic range that varies admirably with the particular theme, whether in sharp stabs of color, as in *The Guitarist*, or in the glowing ambience of *Constellation*.

—MARGARET BREUNING.



Seaside Report: JOSEPH FOSHKO

Art for the Home Front Opens Tour

"OFFERED for the morale of home and factory, their enjoyment and entertainment," the second edition of *Art for the Home Front* again makes its debut at the Ferargil Galleries (to June 25). Later, as last year, this cooperative venture of 11 leading dealers in American art and 97 artists will tour the country, being shown in museums and clubs in factory centers.

Quality, recognizability, livability and charm are abundantly evident in the show, but the real news is the extraordinary number of top flight (and frequently high priced) artists contribut-

ing work that falls within the price range of \$25 to \$150. Here is a small Benton oil panel, *River Boat* (\$150), that looks as though it might be a mural cartoon; a sepia wash drawing by Curry called *Oil City, Kansas* (\$150) that is full of flavor; a handsome large new watercolor, *Off Hooper's Point* by Andy Wyeth (\$150), and an equally large New Mexico landscape by his brother-in-law, Peter Hurd (\$150).

Clarence Carter (\$100), Furman Finck (\$75) and Barse Miller (\$150) contribute charming small landscapes; Rev- ington Arthur a strongly composed

Dusk Bather (\$100); Foshko the delightfully delicate *Seaside Report* (\$90); Morris a cool abstraction (\$125); Lebuska a bright, naive landscape with pale pink horses (\$125); Emlen Etting an excellent small arrangement of *Yellow Roses* (\$100). *Groceries*, by Jacob Lawrence (\$75), is darkly colorful, well designed, and there is mood aplenty in Liberte's *Moonlight* on spray and rocks (\$150). But these few mentions do not even scratch the surface of the variety of bargains in art available here for divergent tastes and wall space requirements.—J. G.

The Lore of Cuba

THE PAINTINGS on canvas and paper by Lam, showing at the Matisse Galleries during June, represent a real departure in this Cuban artist's work since last he was shown here.

Lam was born of Chinese-Haitian parents. He received a scholarship which took him to France and Spain. Picasso brought him to Paris where he had a show in 1938. The tie which bound the two, on meeting, was the interest of the one, and the inheritance of the other, of things African. Lam's paintings heretofore have been filled with Picasso-like motifs (the horse face, double profile, etc.). A return to Cuba, and actual and renewed interest in that land, has produced a new kind of expression, one concerned with exotic plant growth, gods, and rites of African origin practiced today in Cuba.

Although I do not find that Lam's paintings make of him a great figure in present-day painting, he is at least one of the few who paint from compulsion, not from design. These exoticisms dealing with insects, birds, contorted figures, fruits, palms, jungle growths, would frighten little children if taken literally. But as surrealisms (which no doubt they are), their color transcends their implications. One has only to read the poetic Afro-French titles to realize the impossibility of making heads or tails of the symbolisms involved. But I think I discovered a new Thunderbird: one called *Abeille Arcture*. It's a bee with ribs, a round bald head, a tail like a comet, zooming across the paper, going like a you know what out of you know where. The paintings are not priced too high for the young collector.—M. R.

Soldiers and Sailors

BERNADINE CUSTER came down from Vermont to do her bit at the New York Stage Door Canteen. She made sketches of the armed forces foregathered in the club rooms of the several headquarters open to them in this city, using a free-flowing pen line and watercolor washes and daubs to construct very naturalistic scenes. Hers is a shorthand notation method but her pen seeks out characterization and idiosyncracies of gesture, or shoes, or noses and other such observations to give pungency to her recordings. We liked three watercolors of French sailors about the best; enjoyed the First Aid instruction sketches for their humor and the rapid and exact delineation of prone figures; also several sewing units observed at Red Cross centers and in Harlem.

The Custer homefront work will remain as a show to June 18.—M. R.

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Matulka Paints Grief

THE EXHIBITION of 12 paintings by Jan Matulka, dealing with the crucifixion of his native Czechoslovakia, to be shown at the A. C. A. Galleries June 5 to 26, represents the first showing in many years of an artist who was widely exhibited from 1925 to '30, then dropped out of normal activities for a period of years.

Matulka has been experimenting with non-objective painting. This collection, however, is of subject paintings and the subject is one of lamentation; the manner is a stylized convention which is neither abstraction nor classicism. The theme of pain is expressed more with color than with delineation, although he uses several screaming faces that are close to the devices Picasso developed in *Guernica*. The painting called *Heil*, the snarling Nazi officer with the woman who raises her hand to protect her child; the hanged figure surrounded by mourners and avengers in the painting called *Man of Sorrow*, are the most animated and violent.

But a quiet beauty pervades the Christ on the Cross panel called *Golgotha*. A light, vivid yellow traces the heads and hands of the women who mourn; and emotion is set up by the choice of close shades of purple, blue and red in the background. Matulka's color is quite remarkable. A yellow skeleton rings a purple bell, announcing death. In others, the wringing of hands in wordless agony is used tellingly.

One painting stands out from the rest due to the abandonment of stylization. It is called *Lidice* and shows men lying dead upon a rooftop of the burning town. Two little writhing serpents are the only signs of symbolism used in this effective painting.—M. R.

Reindel Paints Women at War

To execute a series of paintings commissioned by *Life* Magazine, Edna Reindel, artist known mainly for her paintings of pretty girls, went into the airplane factories and ship yards of Lockheed and Calship in California, and took notes of the girls at work. In a somewhat mural-like method of painting, Miss Reindel made pictorial record of the many skills to which feminine hands are put in welding, riveting, routing, and numerous other steps in the assembling of body parts. Several of her studies are "practically portraits," so conscientiously did she note her subjects. Others are "practically fashion notes" and it is this angle which *Life* is expected to feature in its June 5 issue. The headgears and coveralls, masks and shields worn by the girls are often very becoming.

The Macbeth Galleries on 57th Street will show many of the original Reindel paintings during June.

L.P.D.A. Elects New Members

The eleven artists voted recently into membership of the League of Present Day Artists are: Ruth Brall, H. D. Hoffman, Minnie Belle Hutchinson, Kurmah Kallman, Rose Kuper, Fernando Martinez, Louis Morotta, Stephen Munro (with the armed forces abroad), William Torejon, A. Tromke and Muriel Walcoff.



Protection: ELIZABETH CATLETT

The Negro in Art

FROM the G Place Gallery comes the announcement of an exhibition of Negro art sponsored by Caresse Crosby and David Porter, directors of the Washington, D. C. gallery. It was shown at Hampton Institute in Virginia during April, at The Baltimore Museum during May, and will open about the middle of June in Washington.

Work in painting and sculpture by forty artists from every section of the country is shown. Dr. Alain Locke of Howard University wrote the foreword.

The exhibition impressed A. D. Emhart, who reviewed it at the Baltimore Museum for the *Baltimore Sun*, as "the most interesting and impressive display by contemporary Negro artists brought together so far . . . its merits are of an order that would commend it

to an observer without reference to anything save the excellence and wide variety of the painting.

"A special and salient quality of the Negroes' work I feel is its energy—not a crude and ostentatious show of vigor but a genuine vitality that informs conception, design, and handling of paint."

Dr. Locke has said of the Negro in art: "Their work is direct, forceful and spontaneously creative even when obviously influenced by well-known modernist styles. . . . They have drawn on the emotional depths of the racial experience to gain an unusual penetration and insight into the more general situations common to all humanity." And he mentions "the unusual competence" of Crichtlow, Catlett, Norman Lewis, John Biggers, Charles White and John Wilson, whose canvases in this exhibition "blend the somewhat conflicting approaches of the socially significant and the formally aesthetic into a balanced, mutually reinforcing combination." Dr. Locke mentions those whose work has become known in local and professional circles and through museum purchase and prize awards: Horace Pippin, Richmond Barthe, Jacob Lawrence; speaks of Hale Woodruff, Eldzier Cortor, Charles Sobree, "who await only wider knowledge of their work for similar success."

At the Pen & Brush

The Pen and Brush Club opened its Spring Exhibition on May 21 with a tea in honor of Beth Creevy Hamm, president of the National Association of Women Artists.

A jury composed of Esther Williams and Wilford Conrow awarded first prize to Elsa Alison Hartman for *War Workers Weekend*, and three honorable mentions to *Spanish Descent* by Elinor Hewett, *Cats Will be Cats* by Alice Hawkes, and to two small pictures, *Clock Still Life* and *Purple House*, by Dorothy Ferris (on view to Sept. 1).

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Mané-Katz by Sally Ryan

Sally Ryan Sculptures

SALLY RYAN is holding an exhibition of sculpture at the Wildenstein Galleries which reveals a departure in her work, for it includes a number of pieces in direct cutting, as well as the modeling in plaster or casts in bronze previously shown by her.

The greater number of the sculptures are portraits—a fact which might indicate a rather dull exhibition (for the average portrait in sculpture leans decidedly to naturalistic effect in the preservation of a "likeness" and loses interest esthetically through this realism). But Miss Ryan avoids this monotony by some detail of costume or arrangement of hair that gives a highly decorative design of great interest. Her modeling is vigorous, exaggerating frequently the planes of the face, the jutting of the eyebrows or the poise of the head, but through this treatment gains vitality and an increased sense of characterization.

The large standing figure of Christ is an ambitious performance, but not a satisfying one, the heavy figure conveying power, but no suggestion of spirituality. Among the portraits noted for their originality of presentation and effectiveness of design are: *Michelangelo*, in marble, *Ralph Gustafson*, *Mme. Louis Arpels*, (with a patine like a mint frappe!), *Mrs. George Schlee*, *Ellen*

Ballou, *The Martinique*, *Dr. David Ballou*, as well as the fantasy, *Sunflower*. The exhibition continues until June 3. —MARGARET BREUNING.

The Emotion of Mané-Katz

Paintings and sculpture by Mané-Katz are on view at the Wildenstein Galleries. In both media emotion, rather than technical soundness, is the keynote of the work. The flower canvases are highly effective in their patterns of brilliant color and bold forms, particularly *Spring Flowers* and the sharply contrasted colors of *Iris*. A marine, *French Seascape*, seizes the essence of a fishing port with its boats and thrusting quay, but is rather tenuous in its mingling of sea and sky. The figure pieces often possess a compelling sense of movement, but seem to lack coherence of design, such as *The Ringmaster*, with its plunging horse or *The Blue Letter*, with its mingling of figure and decor.

The sculpture by Mané-Katz reveals the same emotional tension as the paintings, the attenuated and fragile forms attaining the character of silhouettes rather than sculpture in the round, yet exerting appeal as imaginative conceptions. Particularly is this true of *David and Goliath*. The exhibition will be held until June 3.

—MARGARET BREUNING.

Columbus Prizes

At the 34th Annual Exhibition of the Columbus Art League, held in the Gallery of Fine Arts of that city, eight prizes and one honorable mention were given by a jury composed of Edward Hopper, New York painter, and Maija Grotell, ceramic sculptor of Bloomfield Hills, Michigan.

To Emerson C. Burkhart went the \$100 Erdis G. Robinson prize for "most meritorious work shown," for his painting, *Old Home, Long Street*. To Frances Hooghkirk went the \$50 Schiff Prize for her oil, *Ridgetown, Conn.* To Harriet Kirkpatrick, the Robert F. Wolfe Memorial Award of \$50 for a watercolor; to Emerson Burkhart an additional \$25 (the Don M. Casto Award) for a portrait of *Mary Ann*; for the most appropriate framing, the \$25 Magnuson Award to Robert O. Chadeayne; for best print, the French Prize of \$15 to Mabel Mason DeBra; for group of wood sculpture by John Rood, the sculpture prize of \$50; for pottery, \$50 to John Marquis. Honorable Mention was given Paul Bogatay for a decorated *Blue Bowl*.

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River Country: DOEL REED (Aquatint)

Prints and Drawings at Laguna Beach

THE Third National Print and Drawing Exhibition was held during May at the Art Gallery of the Laguna Beach (California) Art Association. It has been reported that a large number of the 200 prints and drawings, by artists from many states of the Union, were sold during the exhibition.

First prize went to Doel Reed of Stillwater, Oklahoma for his aquatint, *River Country*. Arthur Millier called it a "brilliant but mannered work." Second prize went to Margaret Kidder of Altadena for a pencil drawing, *Annunciation*. Placing with honors, were Guy Maccoy with a silk screen print and Henri De Kruif, Ivan Messenger and Lugi Rist.

Among the artists awarded special recognition by the jury of three were Stow Wengenroth, John Taylor Arms for etchings of Navy subjects shown by permission of the United States Navy; Benton Spruance of Germantown Pa., for three lithographs, one of which, *Riders of the Apocalypse*, Millier thought the finest print in the Laguna Beach exhibition.

Some stress realism, Millier reported, some aim first at design. Those who most impressed the Los Angeles Times reviewer as contributing something fresh to the exhibit were: Hans Jelinek, Leonard Pytlak, Edward Landon, Lawrence Barrett, Henri De Kruif and Norman Chamberlain. Ships by Kevin B. O'Callahan in wood engravings; a drawing of a head of a wounded soldier

by Ejanar Hansen were also particularly mentioned.

The jury was composed of Reginald Poland, director of the San Diego Art Museum, Cornelius Botke of Santa Paula, etcher and artist, and Walter T. Foster, of Laguna Beach, art publisher.

Art in Progress

(Continued from page 9)

and floral bronzes by Lipchitz and Maria Martins. In the garden you'll find de Creeft, Robus, Cashwan, Duchamp-Villon and others.

This 15th anniversary exhibition holds material enough for many specialist essays and the press will no doubt draw heavily upon this display throughout the Summer and early Fall, for feature articles.

Behind the Scene

Officers and members of the staff responsible for the preparation of these exhibits are: Monroe Wheeler, James Thrall Soby, Serge Chermayeff, Elizabeth Mock, Nancy Newhall, George Amberg, Elodie Courter, Victor D'Amico. Installation was by Frank Vitullo. The Museum of Modern Art took this occasion to review its service to the public to date and among the interesting figures given out was that of an attendance count of 3,400,000 visitors, during the 15 years of its existence.

—MAUDE RILEY.

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Lowengard, Duveen Head, Dies

ON MAY 19, Armand Lowengard, nephew of the late Lord Duveen of Milbank, and his successor as president of Duveen Brothers, died in the Leroy Sanitarium. To all intents and purposes he gave his life for France.

Born in France, the son of Esther Duveen and the late Jules Lowengard, he was educated in Paris, and finished his studies at Oxford shortly before the outbreak of World War I. As a captain of infantry in the French Army his service, which was of the most rugged type, won him the Croix de Guerre and Legion of Honor. He was severely wounded, captured by the Germans, escaped only to be caught again at the Dutch border. After the war, Mr. Lowengard became head of the Paris branch of Duveen Brothers. He traveled extensively in Europe looking for art treasures, and was in Russia when the Soviet Government sold the Czarist treasures. An international authority on art, his specialty was Italian painting and sculpture.

Despite permanent disabilities resulting from the last war, Mr. Lowengard rejoined his regiment on its mobilization in 1939, and was again seriously wounded. After partial recuperation in unoccupied France, he made many secret trips to Paris, and actually succeeded in slipping some of the firm's finest pictures out from under the nose of the Germans in Bordeaux, via the French underground.

Escaping to North Africa, Lowengard bought two boats, and for some eleven months, a fugitive from the Vichy Government, he transported French and English soldiers from the French coast to Gibraltar, and from there they were flown to England. Broken in health he made his last escape to Portugal, whence he was flown to the United States.

Worry over the fate of France brought on a stroke last July. After four months in the Doctor's Hospital, he went South to recuperate. He returned to New York and was able to devote some time to the Duveen Galleries until a relapse occurred May 17.

Funeral services were held by the Rev. Dr. Samuel H. Goldenson of Temple Emanu-el, but burial here is temporary. The body will be taken to France after the war. Mr. Lowengard is survived by his mother and three sisters, now living in London. He never married.—J. G.

Perls Reviews Season

THE PERLS GALLERIES have hung recent paintings by the several American artists shown exclusively by them and it is a light little exhibition, dealing with fantasy and make-believe.

Carol Blanchard continues to paint on gesso in greyed down colors and her picnicing lovers, clown with poodle, etc., are winsome and slight. Priebe goes even farther from reality with *Circus Performers*, little creatures leading a giraffe which is pink-lighted from beneath his extensive under-profile, although the moon shines from above. There is a Papsdorf bouquet of pink flowers, punctuated by a pin cushion; and three Austin pastels.

Austin's *Mother and Child* is in an odd duotone of brown and yellowish pastel crayon and gives the effect of a monotype—very pleasant. His *Black Fox*, is nearly all black but for yellow eyes, white breast, and colored grasses. A pastel version of his fine black bullock comes out pink and red, and the red moon has gone yellow. Also, the beast has broken gait and looks less confident.

An oil painting by Carreno, the Cuban artist, and one by Haucke, are the most serious works in the group.

French moderns are shown in an adjoining room; Dufy in watercolors and gouaches of interesting variety priced around \$600; a Laurencin oil of a girl with blue birds priced \$900; three Vlaminc watercolors, one a still life at \$350; an interesting Rouault watercolor of a *Nude* which is labeled \$700. The show runs thru June.—M. R.

Across the Hudson

DURING the latter part of May the Painters and Sculptors Society of New Jersey held its annual exhibition at the Jersey City Museum. Eighty-four oils, watercolors and sculptures were shown, ranging from conservative to modern in thought and handling.

The Victor H. Berman first prize was awarded to Charles Roman for his oil, *Moroccan Beggar*. Abram Tromka won the Rubenstein award with *Across the Tracks*, and the third prize for oil went to *Winter Afternoon* by Edna Perkins.

Ward Mount, founder and president of the Society, whose paintings and sculptures were not in the competition for prizes, was a large exhibitor. Of her six sculptures, *Mia Madre* had been previously shown at the National Academy, and *Garden Figure* was seen in the last Allied Artists exhibition.—J. G.

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Yamanaka Dispersal

FIFTEEN SESSIONS, morning, afternoon and evening, will be devoted to the final liquidation of the stock of Yamanaka & Co. at the Parke-Bernet Galleries during the month of June.

First on the agenda is the sale of the Yamanaka Library, the most comprehensive reference library on Far Eastern art ever to be offered at public sale, on June 6 at 2 and 8:15 p.m., and on June 7 at 8:15 p.m. Many of the rarer items have never been offered at auction before. Among works on ancient Chinese and Japanese bronzes is one compiled by Sueji Umehara, another on the collection of Baron Sumitomo. Books deal with all manner of arts and crafts, Chinese and Japanese stone and wood sculpture, paintings and painters (notably Hiroshige), porcelains and pottery, and lacquer work. Many with colored plates are on Japanese flower arrangements as developed by Ikenobo, Shofuryu and Ohara.

Other books are on Buddhist monuments in China, Buddhist paintings and sculptures, Khmers art and archaeology; excavations, including Chinese tombs; Indian and Korean art. Among the art publications is the most extensive file ever to be publicly sold in America of the famous journal, *The Kokka*, with colored plates.

Parts II and III, which will be dispersed on June 14, 15, 16 and 28, 29 and 30 at 10:15 and 2 p.m., contain some outstanding art property. Notable among the sculpture is a carved wood head of Buddha and a gilded bronze head of a Bodhisattva, both Sung, and a Tang stone Buddhist group and statuette. Porcelains include plates, bowls, vases and covered jars of the Ming, Tao Kuang and K'ang Hsi periods. A wide variety of jades, some handsome Ch'ien Lung mutton fat and spinach jade bowls and dishes.

Auction Calendar

June 5, Monday afternoon, Parke-Bernet Galleries: Precious Stone Jewelry from Private Owners. Rings, bracelets, necklaces, brooches; featuring a platinum and diamond-mounted star ruby ring (50 carats); a diamond-mounted platinum bracelet with three large and 218 small round diamonds; a diamond mounted bowknot brooch (15.60 carats); a round star sapphire ring (55 carats). Exempt from Federal Excise Tax. Now on exhibition.

June 6, Tuesday afternoon and evening, and June 7, Wednesday evening, Parke-Bernet Galleries: The Yamanaka Library. Books, comprising 1,036 catalogue lots. Most comprehensive reference library on Oriental art to be offered at Public Sale. Works on Chinese and Japanese arts and crafts, porcelains, pottery, paintings, prints, bronze and other sculpture, lacquers and textiles. Books on Japanese decoration, costume and the theatre, sword and metal artists. Publications of Yamanaka & Co., including books on flower arrangements, Oriental art. Sold by the order of the Alien Property Custodian. Now on exhibition.

June 7, 8, and 9, Wednesday through Friday afternoons, Parke-Bernet Galleries: Currier, Gerish et al: Silver, Furniture and Decorations. Collection of fine Early American silver, Georgian and modern American sterling silver. Oriental rugs including a fine Aubusson carpet. Textiles. Antique English and other furniture. Exhibition from June 2.

June 7, 8, and 9, Wednesday through Friday afternoons, Kende Galleries at Gimbel Brothers: Collections of Mrs. Henry T. Powers and Carrie S. Hasbrouck: American and other furniture, Glass, porcelains, silver, Pewter, copper and Toleware, Mirrors, lamps and lanterns. Oil paintings. Carpets and textiles. Jewelry and decorations. Exhibition from June 3.

June 28, 29, and 30, Wednesday through Friday, mornings and afternoons, Parke-Bernet Galleries: Yamanaka & Co., Parts II and III. Chinese monochrome and polychrome porcelains and pottery. Cambodian, Siamese, Indian, Gandara and Graeco-Buddhist sculptures. Chinese stone and wood sculptures, archaic bronzes and jades. Chinese semi-precious mineral carvings, lamps, gift tokens, snuff bottles. Imperial Peking painted enamels in bowls and vases; Chinese 18th and 19th century carved and plain glass vases, bowls and plates. A large collection of pearl, amber and semi-precious stone necklaces and other Oriental jewelry. Porcelain bowls and bronze vases with accessories for flower arrangements. Chinese cinnabar lacquer ornaments. Chinese ink stones, Japanese *iro and netsuke*, Chinese silk robes and Japanese *emonos*. Furniture and decorative objects. Chinese paintings, *K'o'ssu* tapestries, Japanese *zoor* screens, prints, ceramics and textiles. Oriental lamps and Chinese scatter rugs. Garden sculpture. Exhibitions from June 9 and June 23.

June 22, Thursday afternoon, Parke-Bernet Galleries: Furniture from various owners. Country house and Garden furniture. Exhibition from June 16.

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Romney: <i>Mrs. Birch</i> (P-B, Stillman) Charles Helmich, Agt.	6,750
Picasso: <i>La Statuaire</i> (P-B, Museum of Modern Art et al) Pierre Matisse	5,600
Matisse: <i>Girl in Green</i> (P-B, Museum of Modern Art et al) L. J. Marion, Agt.	5,400
Cézanne: <i>The Water Can</i> (P-B, Museum of Modern Art et al) Private Collector	5,300
Matisse: <i>Nu de Dos</i> (P-B, Museum of Modern Art et al) Chester Dale	4,600
Cézanne: <i>The Road</i> (P-B, Museum of Modern Art et al) Private Collector	4,200
Cézanne: <i>Still Life: Peas and Knife</i> (P-B, Museum of Modern Art et al) Jacques Helft & Co.	4,100
Pushman: <i>The Sacred Horse</i> (P-B, Stillman) Chas. Helmich, Agt.	3,800
Picasso: <i>Guitar and Fruit</i> (P-B, Museum of Modern Art et al) New York Dealer..	3,800
Pushman: <i>My Golden Past</i> (P-B, Stillman) Dan Morgan, Agt.	2,900
Derain: <i>Guitar Player</i> (P-B, Museum of Modern Art et al) Private Collector	2,600
Seurat: <i>Rehearsal</i> : colored crayon (P-B, Museum of Modern Art et al)	1,900
Seurat: <i>Ballet Dancer in White Hat</i> (P-B, Museum of Modern Art)	1,900
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Cézanne: <i>House and Barrier</i> : watercolor (P-B, Museum of Modern Art et al)	1,500
Cézanne: <i>Mont Ste. Victoire</i> : watercolor (P-B, Museum of Modern Art)	1,450

Laurencin: <i>Deux Filles</i> (P-B, Museum of Modern Art et al)	1,300
Cézanne: <i>Trees Among Rocks</i> : watercolor (P-B, Museum of Modern Art)	1,250
Derain: <i>Hill at Montreuil</i> : watercolor (P-B, Museum of Modern Art)	1,100
Desplau: <i>Dominique</i> : bronze (P-B, Museum of Modern Art)	1,100
Chagall: <i>Futlight</i> : gouache (P-B, Museum of Modern Art et al)	1,050
Derain: <i>The Farm</i> (P-B, Museum of Modern Art et al)	950
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Pascin: <i>Spanish Girl</i> (P-B, Museum of Modern Art et al)	600
Hartley: <i>The Spent Wave</i> (P-B, Museum of Modern Art et al)	575
Chagall: <i>Les Amoureux</i> : watercolor and gouache (P-B, Museum of Modern Art et al) ..	580
Derain: <i>Tete de Femme</i> (P-B, Museum of Modern Art et al)	535
Dufy: <i>River Scene</i> : watercolor (P-B, Museum of Modern Art et al)	520
Davies: <i>Day of Good Fortune</i> (P-B, Museum of Modern Art et al)	520
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Miscellany at Kende

A VARIETY of household effects, art
and art objects from the collections
of Mrs. Henry T. Powers and the estate
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persed at auction in a three day sale
at the Kende Galleries starting June 7.

Winsor, Hitchcock chairs and Boston
rockers are featured items among the
American furniture. In a group of
French furniture is a carved Louis XVI
salon garniture, and an Empire mahog-
any and bronze doré bedroom set. Also
included are a number of Victorian
pieces.

American pressed glass, Wedgewood,
Minton and other English china, figure
prominently in the sale. There is also
a sizable collection of silver and silver
plated ware, copper lustre, Tole trays,
pewter and copper ware, and American
mirrors, lamps and lanterns.

In the small fine arts section is a XVI
century carved polychrome oak group
of the Madonna and twelve Saints of
South German origin, three landscapes
of Dutch subjects by Kruseman Van
Elten, some figure paintings from the
Munich school, a small E. L. Henry
entitled *The Morning Ride*, and *The
Puppeteer* by James Crawford Thon.
Among the bronzes is a pair of Putti
after Clodion, and *Pan of Rohallion* by
Frederick MacMonnies.

Decorations include lamps of jade,
nephrite, porcelain and bronze, and a
cut crystal and gilt bronze garniture
of a dome-shaped clock and pair of
five-light candelabra.

Watercolors by Litaker

Tom Litaker, for more than three
years with the Navy at Pearl Harbor,
is holding his first one-man New York
showing of watercolors of the Islands,
at the Morton Galleries. He is, how-
ever, no newcomer to the global art
world, having exhibited from Honolulu
to Boston and Key West.

The current exhibition ranges from
wet near-abstracts, through swift
impressions of wind bent palm trees,
to crisp, bright, beached boats which
show the influence of his teacher, John
Whorf. Litaker has an excellent sense
of design, particularly in the less rep-
resentational pictures such as the fluid
little vignette, *Shinto Temple, Moan-
alua Gardens*.—J. G.

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Merida's Latest

CARLOS MERIDA, born in Guatemala, is known equally well in Mexico and Paris, as he has been adopted by the first country and nurtured and respected by the latter. His gay and entrancing exhibition at the Nierendorf Galleries in New York is composed of oils and watercolors, seeming variations on themes of folk lore and on odes of joy to nature. He lays on patches of Mexican color (the kind found in Mexicans' clothes and decorations, not in their paintings) and traces little people and creatures in outline who seem to fall or float in space.

This goes on all around the room, first in water color, then in oil. Three paintings in wax are of stronger color and their forms and color areas are more determinedly worked out and each of the three is very striking. Merida has steeped himself in the lore of the Mayans and during the 20's, made a cycle of abstract surrealist paintings based on Mexican life and land. With the poetry of the Maya-Quiché lineage behind him, and a sense of gala color with him, he cannot fail to make paintings of timeless appeal and immeasurable qualities of joyfulness.

The exhibition lasts through June 9. A portfolio of 10 original color lithographs on motifs of the Sacred Book of the Mayas, published in Mexico by the Graphic Art Publications, is for sale in the gallery.—M. R.

The Room of Chicago Art

At the Art Institute of Chicago, Gertrude Abercrombie and Harold Noecker are holding a joint show (through June 18) in the Room of Chicago Art.

Miss Abercrombie has been shown in New York; Mr. Noecker is a young Chicago architect and painter. Both paint moonlit scenes, imaginative fantasies, poetic conceptions. Neither has had formal art training. One of the former's pictures is called *Man Hunt* and is a portrait of John Carradine walking on the moors; the latter shows one called *The Funeral Hymn*, an interpretation of a clown.

Dailey Show Scenes

Frank Dailey, newspaperman, turned to painting not long ago, and the most direct result of this decision is the present transformation of the Bonestell Galleries from its rightful atmosphere of a day in June, to a scene of winter and snow. The 15 pictures he shows are all snow scenes, most of them outside, a few looking through windows.

One slatey-blue *Moonlight* painting is the most compelling; one of *Winter Fog* is the least so, although it has merits in the rendering of a weather condition that must be hard to describe. A tiny canvas, *The Barrens*, has charm.—M. R.

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Retrogression: ENRIQUE MORET

Spanish Sculpture

ENRIQUE MORET shows social convictions as well as artistry in his sculpture which is on exhibition (through June 15) at the New School for Social Research. A Prix de Rome winner from Valencia, he represented Spanish Republican sculpture at the International Exhibition in Paris.

Moret works directly in half a dozen materials, achieves almost terrifying beauty in the tense, superbly grouped *Flight*, and in the powerful *Grenade Thrower*, both in wood. He arrives at character through subtle exaggeration in the marble portrait head of Dr. Ernesto Aragon. Comment becomes satirical in the terra cotta *Retrogression*, a Janus with four faces instead of two—none of them pleasant. Newsworthy is *Tauromaquia* (in cement and polychrome), wherein the torreador supports the horse, who in turn bites the impaled bull. In the satin finished Espinillo wood *Revolvera*, another torreador and bull flow in lovely line and convolutions of almost perpetual motion.

The artist, now living in Havana, arrived there via France and Santo Domingo after the Spanish Civil War.—J. G.

Frances Wadsworth, Sculptor

Frances L. Wadsworth, a Connecticut artist and one-time associate of Gutzon Borglum, is exhibiting a variety of portrait and decorative sculptures, sculptured plaques and pastels at the Studio Guild, New York.

Two of the most interesting pieces are a scale model and a detail head of the Thomas Hooker Memorial. Puritan theologian Hooker, founding father of Hartford, is depicted with a minimum of extraneous detail, stern of visage, and carrying a monumental Bible. Portrait heads of Dr. Charles C. Beach and Justice Frank C. Laughlin, the artist's father, are strong, if somewhat conventionally handled.—J. G.

Gimbels great sale of Old Masters includes a fine Vasari Miniature—

... a "Portrait of a Man," oil on copper, by Giorgio Vasari (Florentine, 1511 to 1574). From the Marcus Kappel Collection, Berlin; recorded and illustrated in the Catalogue by Wilhelm von Bode, Berlin, 1914, and attested by W. E. Suida \$998

This miniature is just one of the important and interesting paintings in Gimbels great sale of old masters.



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Applicable Girl: JOHN SHAYN

Shayn Interprets

JOHN SHAYN is holding an exhibition of paintings at the Arthur Newton Galleries. There is nothing monotonous about this showing, each picture is a mood set in its own tempo, satiric, poetic sometimes prosaic. Shayn attacks each problem with gusto, presenting the fruits of fine observation interpreted in his own ideology of expression. The result is provocative in the swift setting down of each theme with no concessions to literalism. His sprawling figures live and move on his canvases in big rhythms and sharply-defined forms. Even if the inner significance is ignored, there is interest in the original presentation of familiar subject matter in a fresh, personal guise.

Mirror Observation is a self-portrait of great vitality and remarkable characterization. *Applicable Girl* is a type that may be seen only too often in our urban life; the artist has caught not only the alluring "come hither look,"

but the exact pose of the expectant figure, ready to take up with something profitable. In this painting as in many others, there is an exaggeration of form and gesture that accentuates the conception of the picture.

Bountiful Nature, a beach scene with rich blues and greens mingling, is one of the poetic canvases, as is *Gothic Perpendicular*, a glimpse of soaring buildings, sharp verticals against a summer sky with the pleasing relief of a round-grass plot in the foreground to create diversion in the design.

Color varies with the idea to be expressed, usually in a successful manner. At times, the pigment seems brittle and dry, again it produces rich textures and pleasing contrasts. It is a showing that one remembers because of its forceful expression and highly personal approach to each subject.

—MARGARET BEUNING.

Modern Tapestries

The Worcester Art Museum will hold a special exhibition of modern French tapestries June 4 to 25. The designs are by Rouault, Miro, Leger, Derain, Braque, Picasso, Lurcat and other modern French painters, and the tapestries were woven at the Beauvais factory. The group of 18 were commissioned by Mme. Cuttoli, wife of a French senator from Algeria.

A tapestry designed by Lurcat and made at Aubusson, has been the property of Worcester since 1938 when it was presented by Aldus C. Higgins.

Kruse Picks Winner

Ellis D. Wilson, 44-year-old Negro artist who received the only Guggenheim Fellowship awarded to a painter this year, gratefully attributes his success to A. Z. Kruse. Artist-critic Kruse "found" Wilson, gave him his first mention in the columns of the *Brooklyn Eagle*, and finally recommended him to the Guggenheim Foundation for the grant which he received in April.

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Los Angeles' Chouinard Art Institute, which is carrying on a broad and continuous program of art training for the duration, announces a special eight weeks summer session for teachers and students from July 10 to September 1. Morning and afternoon sessions offer classes in still life painting conducted by Etienne Ret, figure painting and composition by Lawrence Murphy, life drawing by Ben Messick, watercolor painting by Loren Barton, and design by Ida May Anderson. Also featured are courses in advertising art; costume design, construction and rendering; fashion illustration, arts and crafts, millinery, and interior furnishing.

J. M. Hanson has been engaged to teach painting to students of Cornell University this summer. . . . Conrad Albizio will conduct painting classes for students of architecture at Columbia University.

Down East, the Ogunquit (Maine) School of Painting and Sculpture will open its 10th season on July 10 under the direction of Robert Laurent and William von Schlegel. Located in three large studios in Perkins Cove, which overlooks the ocean as well as the harbor and picturesque fishing village, the school stresses fundamentals of technique, allows wide latitude and freedom of expression to the individual student.

Morning classes in still life and landscape painting, stone cutting, wood-carving, and life classes in drawing, painting, portraiture and modeling in clay and plaster will be supplemented

by sketch classes on Monday and Thursday afternoons. The session runs for six weeks (through August 19).

Aaron Berkman will conduct afternoon and evening art classes at the Y.M.H.A. Art Center in New York City, Mondays through Thursdays from June 5 to July 27. The fundamentals of figure structure, proportion and movement will be stressed in life drawing, figure and portrait painting. Individual instruction for beginners and advanced students will be given.

TENTH ANNIVERSARIES seem to keep popping up in this column. This time it is Hobson Pittman, that fine Philadelphia artist, who is marking a decade of instruction in summer classes at the Pennsylvania State College.

Again, Pittman will offer four courses ranging from elementary to advanced oil painting, with emphasis on landscape and still life. Actual painting in the field, day to day personal criticism, and weekly group discussions and criticism, characterize the session. Each student is urged to give the whole group the benefit of his or her ideas in the discussion groups, thereby building a foundation for sound constructive criticism. The course builds up to an exhibition of students' work in August, in which sales are usually gratifying.

Another well known Philadelphia painter, Julius Bloch, has been appointed by the Philadelphia Museum of Art to supervise its summer art classes for children between the ages of six and sixteen.

In these classes, which will meet

Tuesday and Thursday mornings from July 6 to August 29, Bloch will be assisted by a staff of teachers trained to instruct young people in painting, sculpture, printmaking and outdoor sketching. Registration will be closed as soon as a quota of 200 students has been filled.

School Into Institute

The art school at 247 East Ontario Street in Chicago, which is headed by Moholy-Nagy, has changed its name from "The School of Design in Chicago" to the "Institute of Design." Moholy-Nagy, who has been director for the six years of the school's existence, is now president of the Institute.

The change in name was made by action of the new Board of Directors who are taking over the responsibilities of the former Sponsors Committee, it was announced by Walter P. Paepcke, chairman of the Board and one of the school's first patrons. Other businessmen on the board are Maurice H. Needham and Guy E. Reed, vice chairmen, and William A. Patterson, E. P. Brooks, Bertram J. Cahn, Charles M. Hines, Leverett S. Lyon, William S. Street and the president, L. Moholy-Nagy.

Soldiers Welcome

The Denver Art Museum has changed one of its class rooms into a working studio for soldiers where they will find materials and the assistance of local artists. . . . The Corcoran Gallery of Art, Washington, is open evenings nowadays for the benefit of members of the armed forces and war workers desirous of seeing special exhibitions.

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Metropolitan Treasures

[Continued from page 6]

tives, in which the exquisite small pictures of the Griggs Collection are displayed.

Included in the collection of British, French and American Schools, in the Western Galleries is a large room showing the development of French painting from the School of Fontainebleau to the death of Cézanne, particularly comprehensive in its record of French 19th century painting. Famous names and brilliant examples by Delacroix, Daumier, Courbet, Manet, Degas, Renoir (see reproductions on page 5).

Among the American paintings, two Spanish portraits by Stuart reveal his earlier style before his long sojourn in England, Sargent's *Mme. Gautreau*; Whistler's *Theodore Duret*; Winslow Homer's dynamic marine; *The Thinker* by Eakins; *Peace and Plenty* by Inness, and Mary Cassatt's *Lady at the Tea Table* should be starred in any Bader of this showing. Early American portraits are in the American Wing, and the balcony of the Main Hall contains the works of contemporary Americans, acquired through the Hearn Fund.

Having thus lightly scratched the surface of this imposing exhibition, it remains to note a few masterpieces that cannot be ignored. Among them, *The Harvesters* by Peter Breughel, always one of the gems of the Northern Schools, now emerging after a cleaning as a dazzling performance, its blond wheat fields set against a lush green of meadows and foliage. It is an epitome of the peasant and his world given in the external truths of his surroundings. For all its incredible detail, it has harmony of unified impression. *The Linen Closet* by De Hooch, belonging to the Rijks-Museum of Holland, with its skillful manipulation of conflicting lights; Sassetta's *Journey of the Magi* and two treasures of the museum, *Young Woman with Water Jug* and *Lady with Lute* by Vermeer, must be listed.

If a reviewer, after traversing thirty-six galleries with conscientious observation, can still be enthusiastic about this overwhelming exhibition, no more eulogy as to its character is needed.

—MARGARET BREUNING.

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Eakins Centennial

[Continued from page 7]

prize ring, there is a curious static quality that strikes one immediately. In his portraiture there is always vitality, not movement, but an inescapable sense of inner life.

Eakins did not attempt to prettify his sitters, or make decorations out of his portraits, but to present characters with an intensity of factual statement. His work has few allurements of color or charm of surfaces; the backgrounds are often dull and murky. These facts, coupled with the emotional remoteness and austerity of presentment, make it seem less strange that he had few commissions. He continued to paint the people he knew, giving them the finished portrait with a line of friendly inscription, seeking and receiving no payment for it. Yet much of his portraiture is monumental in its breadth of handling, its summing up of physical and mental characteristics in a single powerful impression.

Occasional recognition came to Eakins and directly after his death there was a little flurry of belated acknowledgment of his gifts, but only comparatively recently has appreciation of him as one of our foremost painters been accorded. Viewing this comprehensive exhibition, it would be difficult to escape some impression, at least, of the profundity of his mind, of his power of formal design, of his gift of penetrating and revealing character, of the richness of his enduring qualities.

—MARGARET BRUNING.

Miniatures Bought

The American Society of Miniature Painters, which recently concluded an exhibition at the Norfolk Museum of Arts and Sciences, announces that five purchases were made out of the show for Norfolk's permanent collection. *The White Orchid* by Alexandrina Harris, *Zinnias in Copper* by Grace Murray, still lifes by Alma H. Bliss and Dorothy Brugger, and *The Red Bonnet*, a portrait head of a child by Sara Eakin Cowan, are the first miniatures to be bought by this museum.

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We Hear From Brooklyn

Mr. Boswell has forwarded to this department a letter he received from President Harry C. Gideonse of Brooklyn College—a letter protesting this column's charges that American artists are discriminated against in the make-up of the faculty of the College's Art Department.

Mr. Gideonse says, among other statements, that no protest was received from the American Artists Professional League. It may be that he is technically correct, for the protests were sent to the Chairmen of the Board of Higher Education, New York City.

It seems strange that such protests should not have been referred to Brooklyn College. We shall see that copies are mailed to Mr. Gideonse direct.

The letter from Mr. Gideonse is a long one—with the report it makes ten pages, and goes into the conduct of the College, the endorsements of some of its teachers, and its curriculum.

The League is not concerned with the operation of the institution but it definitely is interested in any discrimination against American artists in the make-up of its faculty in the Art Department, and the reflections cast against American instructors by the foreign-born head of that department.

In all the pages of Mr. Gideonse's letter and report, not one word is said of our charges. That is our only interest at present.

Advertising Art

There has been a notable improvement in the general run of advertising art in the past few years; this is particularly marked in recent issues of our national magazines.

The swing away from photographic illustrations came as suddenly as the swing to them. This montage business and shots from every angle is worn quite thread-bare and was disappointing in results. Advertisers are pretty

canny guessers of the public taste. They are discovering that the people have a considerable appreciation of art and that the phony kind is not to be forced on them.

In one issue of a recent magazine there were at least five full color, page ads which were outstanding. These advertisers paid some real prices for the art work. In this they are being joined by the magazines, like *McCall's* which is paying \$1,000 a piece for thirteen paintings of American women in home activities to be used in its advertising campaigns.

It will pay advertisers and publishers as well to make a careful survey of the public taste in art instead of attempting to dragoon them into taking something simply because somebody assures them it is the cat's pajamas. Having watched these trials with their attending disastrous results, wise advertisers are digging up the real article, without regard for price. The League congratulates them and knows that their essay will be successful.

The Jordan Marsh Exhibit

The League takes a personal interest in the forthcoming 15th Annual Exhibition of the Jordan Marsh Galleries in Boston and has pride in reproducing their entry blanks because they have adopted the League's plan for a fair jury system.

This is of much importance because Jordan Marsh is rated as one of the

The Dual Jury System, sponsored by the American Artists' Professional League, will be used at the FIFTEENTH ANNUAL EXHIBITION OF PAINTINGS by Contemporary New England Artists, May 22nd through June 3rd, Jordan Marsh Galleries, Fifth Floor, Annex.

If you have entered or expect to enter a painting, please check the other side of this card and return.

Please check below the Jury to which you wish your pictures submitted.

☐ A—TRADITIONAL

Sears Gallagher
Aldro Hibbard
Frederick Wallase

☐ B—MODERN

Lawrence Espenson
Sam Tied
Earl Zeibe

Name

Address

City

Zone

State

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largest and most important of New England's annuals. The Galleries had a disappointing experience last year because they did not retain sufficient control in their open house plan and it became obvious that a dual jury plan was their solution.

This is a double post card. On the back of the address is printed the announcement of the plan. On the reverse side of the return card is the entry blank. It is planned to have also a popular vote of the gallery patrons and visitors.

More on Art Instruction

Our piece on the teaching of art seems to have hit a responsive note. Letters have been numerous since the subject was tossed in the hopper by the

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League and by Mr. Boswell's editorials.

Some states make it a prerequisite that their art teachers must have a certain number of credits, degrees and so forth. But do all these requirements qualify a person to teach something in which he himself is not adept?

Many, a great many such teachers have had no practical training as artists and yet they are chosen, while the bars are up against the practicing and professional artists who are lacking in these credits or degrees.

As we stated in our last piece, the most successful art teachers are far from meeting the requirements which some State Boards of Education set up. Perhaps the most popular class in one of our largest art schools, for a number of years, has been that of a well known artist who possesses nothing more than a high school diploma. This man has turned out more successful young artists than any other contemporary teacher in the country. But he couldn't land a job teaching art in any of the high schools of his own state of New Jersey.

Among our greatest teachers of art have been Pyle, Chase, Beckwith, Twachtman and Henri, to mention a few of them, none of whom could qualify in many of our states. Silly, but it is unfortunately true.

There are colleges and art schools and even city schools that are wanting instructors who are professional artists and competent to teach—to get young people off on the right foot and give them a practical knowledge rather than a scholastic diploma. The League will be glad to put them in touch with instructors of this kind.

ALBERT T. REID.

Connecticut

Our able and hard-working Art Week Director in Redding Ridge, Conn., Mrs. Caroline Clark Marshall, familiarly called "the true Connecticut Yankee," accomplished a stupendous job for Art Week, 1943. Like many workers in the field of fine arts, during these war days, she lacked gasoline to visit many localities, but that was no serious handicap to a great organizer. She arranged all details by mail. The exhibitions particularly featured the work of service men and women and of war workers. The artists themselves, having given time and talent to the war effort, needed the stimulus and encouragement which an Art Week would afford.

Alan Tompkins was appointed by Mrs. Marshall as chairman of an extensive exhibition of work of artists actively engaged in carrying on the war program in industrial plants. The showing was held at Sterling House, Stratford, and Mr. Tompkins pointed out to many visitors that "American Art Week is Democracy at Work. Through Art Week, America is recognizing her artists, offering them tangible support and encouragement. The artists, most of them now working in war plants, have been brought closer than ever before to the practical everyday life of the people. They are painting pictures and producing sculptures designed for the homes of America, not just for wealthy collectors, but for everyone."

The Sterling House exhibition was open to residents of, or persons employed in Stratford, Bridgeport, Devon, Milford, Trumbull and Easton. The jury for the show was as follows: Mr. Tompkins, Mrs. Richard Bewley, and Bernard Brussel Smith.

In Bridgeport the exhibition was arranged by Mrs. Frederick Munroe Card and was hung at the Burroughs Library.

At West Redding, Paul R. Schick opened his studio and galleries and had an exhibition of landscapes in oil.

Edith Bailey was chairman of a most interesting show at the Danbury Historical Society.

Ilse Niswonger of Westport directed an exhibition of sculptors which included her own distinguished work and that of several of her pupils.

The chairman for Ridgefield was Mrs. Virginia Norris Adolph and the place of showing, Ridgefield Playhouse.

In all her correspondence with state chairmen under her leadership, Caroline Clark Marshall reminded her workers that "The people who will see the exhibition will be, for the most part, people who are straining every nerve to carry on on the home front. And surely, part of what they are working for—what this war is being fought for—is the preservation of our American culture. Let's not become so enmeshed in fighting for it that we forget what we are fighting for. Let's keep it alive even in these times."

Interesting Items

An Executive Committee composed of Mr. Albert T. Reid, Mr. Taber Sears, and Mrs. Charles Hohman, is busy engaged in working out plans for a new League booklet. Twelve months late, we admit, but we sincerely trust the information now available for a publication of this kind will be of greater value to our members, their friends, and many organizations.

FLORENCE LLOYD HOHMAN.

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Institute of History and Art To June 3: Artists of Upper Hudson.

ANDOVER, MASS.
Addison Gallery To July 10: Candace C. Simmons Bequest.

BALTIMORE, MD.
Museum of Art To July 1: Sculpture by Jose de Creeft.

Maryland Institute June 5-11: Annual Exhibition.

BOSTON, MASS.
Doll and Richards To June 17: Modern French Artists.

Guild of Boston Artists To June 17: Spring Exhibition.

Institute of Modern Art To July 29: 20th Century Prints.

Museum of Fine Arts June: Watercolors by William Blake; from June 20: French Art of 18th Century.

Robert C. Vose Galleries To June 10: Watercolors by James Fitzgerald.

CHICAGO, ILL.
Art Institute To June 18: Paintings by Gertrude Abercrombie and Harold Noecker; from June 8: Annual Exhibition of American Watercolors and Drawings.

Chicago Galleries Association June: Watercolors by Association of Chicago Painters and Sculptors.

Pokrass Gallery From June 15: Group Show.

CINCINNATI, OHIO
Art Museum To June 18: Landscape Etching; Graphic Work by Cincinnati Artists.

CLAREMONT, CALIF.
Pomona College June: California Watercolor Society.

CLEARWATER, FLA.
Art Museum June 5-15: Oils by Florida Gulf Coast Group.

CLEVELAND, OHIO
Art Museum From June 21: E. S. Prentiss Collection.

COLUMBUS, OHIO
Gallery of Fine Arts To June 11: Annual Art League Exhibition.

DALLAS, TEX.
Museum of Fine Arts To June 18: Paintings by Ed Bearden; June 11-July 2: 12 Contemporary Artists; June 4-July 2: Prairie Print-makers.

DENVER, COLO.
Art Museum To June 15: Contemporary American Painting.

FITCHBURG, MASS.
Art Center June: Black and Whites by New York Artists.

GREEN BAY, WIS.
Neville Public Museum June 4-26: Silk Screen Prints.

GREENWICH, CONN.
Library To June 10: Annual Exhibition.

HARTFORD, CONN.
Wadsworth Athenaeum To Aug. 20: Nathaniel Greene Herreshoff.

LAWRENCE, KAN.
Thayer Museum of Art June 1-28: Paintings by Edgar A. Albin.

LOS ANGELES, CALIF.
Dalzell Hatfield Galleries To June 10: Paintings by Rubin.

County Museum To June 25: Artists of Los Angeles; To July 2: Sculpture by Caroline A. Lloyd.

Foundation of Western Art To July 1: California Contemporary Painters.

Stendahl Art Galleries June: Portraits by Isabelle Major.

James Vigeveno Galleries To June 26: American Primitives.

LOUISVILLE, KY.
Speed Memorial Museum June 4-25: Sculpture by Madeleine Park.

LOWELL, MASS.
Whistler's Birthplace To June 4: Paintings by Charles A. Mahoney.

MIDDLETOWN, CONN.
Wesleyan University June: Prints by 19th and 20th Century Artists.

MILWAUKEE, WIS.
Art Institute June 7-July 9: Merchant Seaman's Exhibition.

MILWAUKEE, WIS.
Milwaukee-Downer College To June 5: Watercolors by Emily Groom.

MINNEAPOLIS, MINN.
Institute of Arts June 13-July 2: Paintings of Naval Aviation.

University Gallery To June 15: "Ten Decades of American Painting."

Walker Art Center June 15-July 15: Minnesota Sculpture Exhibition.

MONTCLAIR, N. J.
Museum of Art To June 25: Watercolors by Walter Buckingham Swan.

NEWARK, N. J.
Newark Museum June: "Over 100

Years Old"; 19th Century Paintings and Sculpture; from June 10: "India."

PHILADELPHIA, PA.
Art Alliance To June 18: Oils and Watercolors by Dox Thrash; From June 21: Philadelphia Watercolor Annual.

Artists Gallery June 2-July 7: Watercolors by Hilda Husik Pertha and Filomena Dellaripa.

PITTSFIELD, MASS.
Berkshire Museum June: Sculpture by Herbert Haseltine.

PORTLAND, ORE.
Art Museum To July 2: Exhibition of Oregon Artists.

RALEIGH, N. C.
State Art Society Galleries To June 13: Watercolors by Edwin Hodgkins; From June 15: Paintings of Soldiers.

RICHMOND, VA.
Museum of Fine Arts To June 4: Paintings by Richard Lakey.

ROCKFORD, ILL.
Art Association June 6-July 4: Oils by Anna E. Meltzer; "Meet the Artist."

A. C. A. Gallery (63E57) June 5-26: Paintings by Jan Matulka.

H. V. Allison & Co. (32E57) June: Etchings and Lithographs.

American-British Art Center (44W 56) June: Corot to Picasso, Red Cross Benefit.

American Fine Arts Society (215W 57) June: Art Student's League Exhibition.

Argent Galleries (42W57) To June 24: Summer Exhibition of National Association of Women Artists; To June 9: Caroline G. McCurdy.

Artist Associates (138W15, daily from 2-6) June 8-30: "Sponsors' Collection."

Art of This Century (30W57) To June 30: Spring Salon.

Artists Gallery (43W55) To June 10: Paintings by Joseph Meierhaas.

Associated American Artists (711 Fifth at 56) To June 10: Paintings by Samuel Rosenberg; June 1-17: Sculpture by Helene Sardeau.

Babcock Gallery (38E57) June: 19th and 20th Century American Paintings.

Bignou Gallery (32E57) June: Modern French Paintings.

Bland Gallery (45E57) June 12-24: Paintings by Children of New York.

Bonestell Gallery (18E57) To June 10: Paintings by Frank Daily; June 12-24: Paintings by Jose Ramis.

Mortimer Brandt Gallery (15E57) To June 17: Dutch Paintings of 17th Century.

Brooklyn Museum (Eastern Parkway) June: "America, 1744-1944"; From June 28: Van Gogh.

Brummer Gallery (110E58) June: Old Masters.

Buchholz Gallery (32E57) To July 1: 20th Century Painting and Sculpture.

Carroll Carstairs (11E57) June: Modern French Paintings.

Contemporary Arts (106E57) June: Spring Group Show.

Downtown Gallery (43E51) June: Summer Show.

Durand-Ruel Galleries (12E57) June: 19th & 20th Century French Paintings.

Eggleston Galleries (161W57) June:

ST. LOUIS, MO.
City Art Museum To June 11: "Russian Art"; June 1-July 15: Prints by Thomas Rowlandson; June 17-July 11: Baroque Masters.

SACRAMENTO, CALIF.
Crocker Art Gallery June: Watercolors by Walter Kuhlman; Oils by Jane Peterson.

SAN FRANCISCO, CALIF.
Paul Elder & Co. June 5-23: Watercolors by Mrs. V. Parks.

Palace of the Legion of Honor June 6-30: Paintings by Jean De Botton.

Gump's Galleries June: Paintings by Peter Winthrop Sheffer.

Museum of Arts To June 11: Watercolors by George Post, Lithographs by John Masteller; To June 18: Washington Group Show; To June 25: Paintings from Latin American Collection.

SPRINGFIELD, MO.
Art Museum June 3-30: Competition Murals.

STATEN ISLAND, N. Y.
Institute of Arts and Sciences June: Paintings by Pauline Peavy.

SYRACUSE, N. Y.
Museum of Fine Arts June: Paintings by Phila. Plastic Club; From Year Plans; Printmakers' Ex.; Caricatures, Milton Casiff.

TOLEDO, OHIO
Museum of Art June: American Paintings.

TULSA, OKLA.
Philbrook Art Museum June 1-July 3: Paintings by Hari Kild.

WASHINGTON, D. C.
Arts Club June: Members' Show.

Corcoran Gallery To June 11: Paintings by Canadians.

G Place Gallery To June 4: Paintings by Donati; June 13-July 1: "New Names in American Art."

National Gallery, Smithsonian Institution To June 25: Rembrandt Drawings and Prints; June 2-11: Murals by Sarkis Katchadourian.

To July 1: Chinese Watercolor.

WEST PALM BEACH, FLA.
Norton Gallery June 16-30: French French Memorial.

WICHITA, KAN.
Art Association June: "American Scene."

EXHIBITIONS IN NEW YORK CITY

Contemporary American Paintings. 8th St. Gallery (33W8) To June 4: Gotham Painters.

Feigl Gallery (601 Madison at 58) To June 10: French Contemporary Watercolors.

Ferargil Galleries (63E57) To June 25: Art for the Homefront.

460 Park Ave. Gallery (460 Park at 57) June: Contemporary American Portraits.

Frick Collection (1E70) June: Permanent Collection.

Galerie St. Etienne (46W57) From June 5: Paintings by Max Liebermann.

Greenwich Village Art Center (144 Bleecker) To June 4: Annual Open Show.

Arthur H. Harlow (42E57) June: Views of American Cities.

Kleemann Galleries (65E57) June: Color Blocks by Louis Schanker.

Knoedler & Co. (14E57) June 3-July 13: Thomas Eakins Exhibition.

Kraushaar Galleries (730 Fifth at 57) To June 17: Paintings and Watercolors by Henry G. Keller.

John Levy Gallery (11E57) To June 9: America in the 19th Century.

Lilienfeld Galleries (21E57) June: Old and Modern Masters.

Macbeth Gallery (11E57) From June 5: Edna Reindel, "Life."

Marque Gallery (16W57) To June 3: Paintings by Philip Perkins.

Pierre Matisse (41E57) June 6-30: Paintings by Lam.

Metropolitan Museum of Art (Fifth at 82) June: Prints by Masters of the Renaissance; Greek Painting; Permanent Collection Reinstated; From June 28: Work by Soldier-Artists.

Midtown Galleries (605 Madison at 58) To June 17: Watercolors by Bernadine Custer.

Milch Galleries (108W57) June: American Artists.

Morton Galleries (222W59) From May 22: Watercolors by James E. Brockway.

Museum of Modern Art (11W53) June: "Art in Progress."

Museum of Non-Objective Painting (24E54) June: Spring Annual.

Jerome Myers Gallery (1007 Carnegie Hall) June: Jerome Myers.

National Academy (1083 Fifth at 89) To June 24: Contemporary American Graphic Art.

New Art Circle (41E57) June: Group Show.

New School for Social Research (66W12) June: Sculpture by Jacques Moret.

Arthur U. Newton Gallery (11E57) From May 24: Paintings by John Shahn.

New York Public Library (Fifth at 42) June: Five Centuries of Prints.

Nierendorf Gallery (53E57) To June 9: Paintings by Carlos Merida.

Niveau Gallery (63E57) June: Modern French Paintings.

Norlyst Gallery (59W56) June 21: "Captured Light."

Old Print Shop (150 Lexington at 30) June: "Honest American Paintings."

Passedoit Gallery (121E57) To June 10: Paintings by E. J. Nordfeldt; June 12-Aug. 1: Group Show.

Pen & Brush Club (16E10) June: Summer Exhibition of Oils.

Perls Gallery (32E58) June: The Season in Review.

Puma Gallery (108W57) June: "Group Show."

Rehn Gallery (683 Fifth at 10) June: Spring Group Show.

Paul Rosenberg (16E57) June: French Paintings of 19th and 20th Century.

Schaeffer Galleries (61E57) June: Old Masters.

Schultheis Art Galleries (15 Madison Lane) June: Old Masters.

Jacques Seligmann & Co. (68E57) June: Old Masters.

E. & A. Silberman (32E57) June: Old Masters.

23 West 28th St. Gallery To June 29: Paintings by Conrado Vique.

Wakefield Gallery (64E55) To June 5: Pre-Columbian Sculpture.

Weyhe Gallery (794 Lexington at 61) June 5-July 28: Contemporary Americans.

Wildenstein & Co. (19E64) June 3: Sculpture by Sally Bly and Mane-Katz; June 8-July 1: Federation of Modern Painters and Sculptors.

Howard Young Gallery (18E57) June: Old Masters.

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